

NORTHERN JUNKET



VOL. 1
NO. 3

INDEX



TAKE IT OR LEAVE IT

With little or no effort every square dance club in the country could lay hands on from one to six tape or cassette recording outfits. Some are so sophisticated that it is possible to pick up music or speech from the furthest reaches of the hall. To what purpose are the machines being used? Mostly for the personal use of the owners. A few owners are would-be callers and they delude themselves into believing that can study the calls of a visiting name caller and thus better their own technique. Well, maybe so. At least the better of them can do that.

A far better use of tape recorders might be to record all of the old-time callers in their area; the men who were calling when the latest square dance boom began. Have them tell about the dances that were popular "way back when".

Record the tunes of the old-time musicians and get them to talk about their experiences of playing for dancing many years ago. If only one tape in a hundred would do this what a great boon for history it would be. And if you didn't want the finished tapes, then the Library of Congress would be interested in acquiring them.

Sincerely

Ralph

DANCE

COURTESY

by RICHARD A. TAPLEY



Just as it is necessary to learn basic dance steps, it is important to conduct yourself in an attractive manner in the ballroom. It's more fun that way. You will find thoughtfulness and kindness are the basis for the rules given below.

DRESS: Boys - Sport coats and slacks, or suits. Ties? Always.

Girls - Informal, contrasting skirt and blouse. NO mini skirts, or slacks.

GOOD MANNERS:

Are those thoughtful attitudes and courtesies that make every moment of your day smoother. Arrive on time for your class. Give courteous attention during all the instruction period. Chaperones should be treated as honored guests. Chewing gum is not acceptable. Conversation during instruction is not permissible. During practice period, conversation is permitted. If you make a mis-step or step on your partner's foot, simply say, "I'm sorry." If you are having difficulty remembering your step, your instructor will have a period during class to correct your problems. It is poor taste to correct your partner for a mis-step. Remember that good dancing ability is nice to have, but the greatest contribution you can make toward the enjoyment of a dance is friendliness, good humor, cooperation, and a genuine desire to have fun. In doing so, you can help others have a good time.



HOW TO DO IT - Boys:

When inviting a girl to dance, you are asking a favor. Simply say, "May I have this dance?" (You can see it would be impolite to ask, "Do you have the next dance taken?"). If she does not care to dance, be gracious about it and say something like, "Another time then," as you leave.

In walking to and from the center of the floor, place the girl on your right. If leaving the dance floor during the dance, escort your partner around the outer edge of the floor, not directly across the path of the dancers.

After the dance is finished, always escort your partner to a seat, preferably among some of her friends. Never leave her "stranded" in the middle of the floor. Thank her for the dance, or say you enjoyed it.

HOW TO DO IT - Girls:

Responding to an invitation to dance, the girl accepts with a smile, saying, "Thank you" or "I would like to." You need not rise until the music commences, if it is a round dance, but you should rise upon accepting the invitation if it is a square dance and take your place within the nearest unfilled set. If for some reason, you do not wish to dance, say "I am sorry. I do not care to dance this time." Then, of course you do not accept another partner for that same dance.

After the dance is finished and your escort has led you to a seat, he will thank you or tell you he enjoyed it. Your reply would be that you also enjoyed the dance, or that it was nice.

NO WALLFLOWERS:

Look over the entire room as you enter, discover some of your friends and join them. Be friendly. Move around and join various groups during the dance. Be aware of other people and show sincere interest in them.

If you are shy, remember there are others in the room equally shy. Don't be afraid to dance. If you feel you are not quite as good a dancer as the rest, do your best and you will be respected for it.

Don't draw attention to your make-up, your hair, or your clothes. If you wish to refresh yourself, go to the powder room and do so without fuss or comment.

If you are refused a dance, or not asked to dance, try not to show your disappointment but enjoy watching the others dance. You can learn a lot by being a good watcher.

INTRODUCTIONS:

Introductions are important and can be fun. Make a sincere effort to introduce your friends to others. Practice speaking the names clearly and slowly, giving them individual importance, and pronouncing them correctly.

Present a boy to a girl, which means speaking the girl's name first: "Mary Smith, Ralph Jones." To acknowledge an introduction, simply say "How do you do." (With a smile).

In a group of two couples, if a boy is making the introduction, he introduces the two girls first, then the other boy to the girl he is with. If a girl is making the introductions, she introduces her partner to the other girl, and then the boys to each other.

Present a younger person to an older person: that is, the older persons name first, "Mrs. Moore, may I present Mary Smith."

When introducing a girl to a group, speak her name first, then the name of each person in the group. Introduce a boy to a group in the same way.

The one who makes the introduction should start the conversation immediately after the introduction, talking, if possible, about something of mutual interest to those concerned.

Boys arise for an introduction. Girls arise only when introduced to women older than themselves or to a distinguished elderly man.

Boys shake hands with each other. Girls may or may not, as they wish. Boys wait for girls to extend the hand, and younger persons wait for older people to do so. If a hand is extended it is always accepted.

HAPPY DANCING!!!

Prepared by: Branford Recreation Department
Branford, Connecticut.



A Folk Dance Weekend at S.U.C. Cortland, N.Y. April 27-29, 1973, with Andor & Ann Czompo, Marianne Taylor, and possibly another guest teacher. Further information by writing Andor Czompo, Dance Dept., S.U.C. at Cortland, N.Y. 13045.

An ALL NATIONS BALL sponsored by the American Civic Association at the Treadway Inn, Binghamton, N.Y. February 10, 1973.



FOR BETTER DANCING

by HAROLD BAUSCH



Dancers who would like to be better dancers might take a leaf from a callers notebook! Most callers today use mental imagery to help them know where each call will put the dancers and dancers could profit by learning to think out the calls, and see if they can tell just where they will be at the end of certain calls. Start out with something easy. For example, where would you be in relation to your starting position after doing a square thru? after a swing thru? a spin the top?

Always think first of your starting position and then follow in your mind the movements of the call and visualize where you will be at the end of the call. For more complicated movements you may have to take a pencil and paper, and mark down with x's and circles, the step-by-step movement to find the correct conclusion. If you will do this for a while, you will soon find you are understanding the movement better, and in a tough spot you may find that this knowledge will enable you to finish a call that your square started with a lot of difficulty.

May I caution you now, that after you have developed this ability, you may be inclined to short cut and not do the call as it should be done. Please don't do this unless it is necessary to save a mixed up square.

Short cutting may seem like fun at first -- and I guess it might prove your ability at times. Callers dis

like this and other dancers do not like it. Those who shortcut deprive the others in the square from dancing the call. You don't want someone else to hinder your dancing, so don't interfere with their dancing either.

Each movement of a dance takes a certain number of musical beats. For example, a Grand Square takes 32 beats; a square thru takes 8, etc. If you are to do the best job of dancing you will dance to the beat of the music and use the proper number of beats without counting or being aware of it. Remember, we are dancing, not just hurrying through complicated manoevers. If you find yourself waiting for the next call it could be poor timing by the caller - but it could be, that you hurried through the call and did not dance to the music.

New England Folk Festival Ass'n announce their annual festival this year will be held in the Brockton, Mass. High School Gym, April 6, 7 & 8.

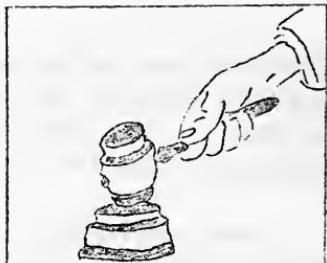
COME ALIVE AT NUMBER FIVE is the slogan of the fifth annual square dance camporee, July 26 - 29, 1973, at the Bloomsburg Fairgrounds, Bloomsburg, Penna. For information contact: Lin & Barbra Doughty, Publicity Chairmen, 213 Elkins Road, Cherry Hill, N.J. 08034.

Ralph Page calls an evening of traditional New England squares and contras for the Taylors, at the YWCA, Cambridge, Mass. Saturday, February 24th 1973. Live Music. All are welcome.

Folk Dance Festival Weekend sponsored by the Rochester, N.Y. International Folk Dancers, April 13-14, 1973. Workshops by David Valentine and possibly Richard Castner.

University of Chicago Folkdancers present a Dance Marathon, Sunday, Feb. 4 from noon on, in conjunction with the Folklore Society Festival.

10 CRUCIAL ISSUES



by STAN BURDICK

PART 2

Concluded from last issue

It is important to identify people in your club who have certain talents that can be tapped. You'd be surprised at the talent within an average club that sometimes never gets used - a photographer, a printer, a public relations executive, a chef, a researcher, an accountant.

We need to identify the roles of the officers as well as the caller, and get them into the constitution. At the same time we should identify the purpose of the club in one succinct paragraph. To say, "We want to have fun," is not enough, and to write a whole page is too much.

Along with identification goes recognition. Too many times hard-working officers and other hard workers for the club don't receive proper identification or recognition. Dale Carnegie said the "sweetest sounding words to an individual are his own name." There are many kinds of plaques, trophies, certificates, pins, and other tokens that can be awarded to one before the total gang assembled, on a special recognition night. Along with identification goes selection. Please do me a favor. Next time your elections come due, select the best person for the job, not just "who will do it." Go after that person before election time and convince him that the club needs him for the job. Believe me, your club will be stronger for it. Finally, we need to iden-

tify the club as to level of dance preference. So many clubs fall down at this point. It doesn't mean much to say your club is "fun level" or even "challenge level." We need new, descriptive names that correspond to the number of basics a club regularly uses. I wish this formula could be adopted country-wide - we'd have three general categories - commuter level (75 basics), express level (125 to 150 basics, the average club), and jet level (200 or more basics). Below that would be a few 50-basic clubs, which we'd call shuttle clubs, and a few higher, "anything goes" challenge clubs that could be called super-jets. But 90% of our clubs would fall in the three categories: commuter, express and jet. The reason I like these names is that there is no stigma of inferiority or superiority attached to them, each kind of locomotion is necessary in our mobile society.

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Education is our next item. Some mighty exciting things are being done around the country in this field that weren't even considered five or ten years ago. Your own seminar, your Bob Ruff "teach the teachers" program, the New England group dynamics sessions, the club presidents ball with its accompanying clinics, and the many association and convention clinics are good examples. Callers associations are sponsoring many clinics and "schools" for caller training, but there is still need for more. Education is a continual process. We must get to the leadership first.

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Years ago it was thought that a leader had to be a "born" leader, with a certain charisma or born leadership skill, but today we know that this is not so. Necessary leadership skills can all be taught.

First qualification is motivation. This is like getting your batteries recharged from time to time - like attending this kind of seminar. Three other qualifica-

tions of a good leader are these: Inventiveness or creativity, adaptability, and persistency. Of course another one is knowledge but, strangely enough, I include that last. Educators have shown us that imagination is more important than knowledge in the order of leadership qualifications. Know the resources that are available. Know where you can get the answers, even if you don't know the answers.

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All of us are mentally lazy. It takes hard work to be creative. We're like the camper who thought "roughing it" meant to turn the electric blanket down to "medium". We've had Draino for drains; what we need is Braino for clogged brains! It takes 90 minutes for an astronaut to encircle the globe; it takes 9 seconds for a message to travel round the world; but it often takes 9 years for a message to travel through a half inch of skull!

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What the square dance world needs now is not 1001 new basics. What it needs is 1001 ideas to make an average dancer want to come back for more, and more, and more!

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Great ideas may sound silly at first, and the best ideas are yet to be invented. A struggling club in Ohio with dwindling funds had a garage sale with cast-off items from all their club members and they made enough money from one day's work to pay half a year of callers fees! An enterprising club I know got a local radio station to sponsor a beginners' class in that town, and there was a built-in publicity medium for it.

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So, our final item is PROMOTION. We've got a wonderful product. How do we package it attractively - sell it? Too often square dancing is encapsulated into

a little capsule, and square dancers encapsulate themselves. Nobody knows they exist, in many areas. We've got to discover new ways to get the message out. For instance, this sign appeared in front of a shoe shine stand:

"Pedal habiliments artistically lubricated and illuminated with an ambidextrous facility for the infinitesimal remuneration of a quarter of a dollar." Translated: "Shoes shined, 25 cents." And business was phenominal!



Think in terms of running a campaign for beginners classes, not just "put out a flyer." And use your campaign literature all year round.

Try to build into your own thinking an attitude about the broad aspects of public relations. Publicity is narrow; public relations is broad. One thousand little things we say in interpreting our activity and new ways to say it are often more important than publicizing a single event.



Be aware of the speculative type of advertising (using flyers, notices, and all types of news media) as well as the internal type that is aimed at those who already dance. Remember that 90% of the speculative type falls on deaf ears, so you've got to do a lot to get 10% results. Don't get discouraged. Make your promotion short, concise, to-the-point, up-to-date, and imaginative.



Don't forget that beginners beget beginners. Allow several weeks as the class opens before it is closed to new recruits, so the beginners just starting can encourage their friends to get involved.

In this commercial world where prices have skyrocketed, the price of printing has actually been cut as

much as 50%, if you paste up your own copy and ask for quick-print service, a fact that many people don't realize. Technically, this method is known as 'photo-direct offset' printing, and requires no negative.

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When you get back home and start to apply some of the things you've learned in this seminar, don't try to do everything at once. Take one at a time. You know what happened to the guy that tried to leap a chasm in two jumps!

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Build on the past but don't get locked into traditions. Let's all work together to slow down this headlong plunge, or suicide course, that some folks say our square dancing is taking. If you're a leader, you'll ask what you can do for square dancing, not what it can do for you.

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Let's not be "challenge dancers" as our primary goal. Let's be challenged by new and innovative ideas. Work diligently in your own backyard and you might be surprised to see the whole neighborhood beginning to change as the result of your efforts.

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Failure can be accomplished in two ways. Either by doing nothing about what you get from these leadership sessions, or by doing nothing more. Finally, we might ask ourselves, "What is it all about anyway? What are we trying to do here?" And the answer just might come back to us in the form of a simple smile, set to the music of a throbbing, exhilarating square dance melody - just a simple smile - more eloquent than could be expressed in a thousand words.

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May all of us here merely desire to do all we can to preserve for a lifetime that wonderful, appreciative smile that comes on the face of our partners after a particularly enjoyable tip of dancing. HOW SWEET IT IS! Thank you.

(A condensation of an address to the 4th Annual Leadership Seminar of the Washington State Square Dance Federation, July, 1972). Mr. Burdick is the talented young editor of AMERICAN SQUARE DANCE.

JOYS OF BEING AN EDITOR

"Getting out this dance magazine is no picnic.
 If we print jokes, some say we're being silly;
 If we don't, they say we're too serious.
 If we clip things from other dance magazines,
 We're too lazy to write it ourselves;
 If not, we're stuck on our stuff.
 If we stick close to the job
 We ought to be out hunting up news.
 If we do get out we ought to be on the job in the office.
 If we don't print contributions,
 WE don't appreciate true genius;
 If we do, the paper is filled with junk.
 If we change a fellow's write-up,
 We are too critical;
 If we don't, we are asleep.
 Now someone will say we swiped this from some other magazine.
 Well - - - we did!!!



THE INAUGURAL

BALL



President James Madison complained that he would rather be home in bed, and more than a century later Calvin Coolidge did stay home in bed.

For Ulysses S. Grant, somebody forgot to provide heat, and then hot coffee ran out, so did the guests!

And when President-elect Dwight D. Eisenhower received an invitation, he jokingly suggested to his wife, Mamie, that they reply that they were otherwise engaged.

What else would all this be about but that quadrennial national wingding, the Inaugural Ball? The traditional gala was slow in becoming part of the national scene. Washington didn't have one; he marked his inauguration in New York by attending church services and returning home. There was a ball on the night of John Adam's inauguration in Philadelphia, but he wasn't even invited; the guest of honor was Washington.

And Thomas Jefferson, that plain man of the people who received uniformed ambassadors in his shirtsleeves, no doubt would have scorned such an obvious aping of a coronation celebration.

But finally, on March 4, 1809, a Saturday night, a supper-dance was held. Even then it was not so much for Madison's inauguration earlier that day, as a ball for his wife, Dolly, who loved a good party even more than she loved a good horse race.

By that time, Washington, a mud-spattered ugly duckling of a city about which foreigners made jokes, was ready for a celebration. The country's capital was a 9-year-old fact of national life and the American experiment had endured without violence three transfers of political power and, while rocking precariously on the brink of war with England, was at least succeeding domestically.

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By 1809, too, while the rutted streets were not yet paved, there were facilities - hotels, taverns, hall - in which to hold a formal ball.

Dolly Payne Todd Madison, 41 at the time of her husband's inauguration, had been the official hostess for the widowed President Jefferson, and, in fact, had been the pole-star of what Washington society there was.

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She had vivid blue eyes, and shining black curls that bounced with every turn of her head, but her real beauty was inner, which no doubt accounted for her enormous popularity. Her animated face, bubbling laughter, warmth and affection all compensated for her lack of great wit and intellect.

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"She was the center of obversation at the Inauguration Ball," one man wrote, "but she would have been the center of observation at any ball, even if she had not been the President's wife."

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The ball was held at Long's Hotel, a new hostelry on Capitol Hill with the incredible number of 50 rooms, two fire-places and a good dance floor. Unfortunately its windows could not be opened, and when the 400 guests had assembled, the glass panes had to be broken to avoid suffocation.



In a precedent rarely followed in later years, Jefferson, as the outgoing President, was among the first arrivals, and sheepishly asked a friend: "Am I too ~~old~~? You must tell me how to behave for it is more than 40 years since I have been to a ball."

Behind him came the diplomatic corps, a small body of legation secretaries and only three heads of mission - English, French and Danish - who made up in gold braid for their numerical weakness.



When the band broke into "Madison's March," composed for the occasion, conversation stopped and all heads turned toward the door as the Presidential party entered the room. Mrs. Madison swept into the ballroom first and "she looked a queen," reported one guest. The new President and Dolly's sister, Anna Cutts, followed, but all eyes were on Mrs. Madison.



Margaret Bayard Smith, whose husband, Samuel, was editor and publisher of the *National Intelligencer*, wrote that Mrs. Madison wore "a pale buff-colored velvet, made plain, with a very long train, but not the least trimming, and beautiful pearl necklace, earrings and bracelets (gifts of the President). Her head dress was a turban of the same coloured velvet and white satin (from Paris), with two superb plumes, the bird of paradise feathers."

People climbed on benches to catch a glimpse of her and she was "almost pressed to death," Mrs. Smith wrote, "for every one crowded round her, those behind pressing on those before, and peeping over their shoulders to have a peep of her, and those who were so fortunate as to get near enough to speak to her were happy indeed."

The President, looking exhausted but maintaining the easy dignity for which he was known publicly and the sense of humor for which he was known privately, circulated among the guests.



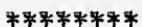
"Wish with all my heart I had a little bit of a seat to offer you," said one guest to the President during the hot and crowded festivities. "I wish so too," he answered wearily. When the managers asked him to supper, he agreed, but confided, "I would much rather be in bed."

The hard-core revelers stayed after supper while the fiddlers played for quadrilles and reels until midnight. Then the dancing stopped, coaches and hired hacks were called and the nation's first Inaugural Ball ended.

But by then President Madison wasn't there. Immediately after supper the new President got his wish. The Presidential party left and he went to bed.



Gretel Dunsing is planning workshops for October and part of November, 1973. She requests that interested groups contact her immediately at 7740 39th Avenue, North, St. Petersburg, Fla. 33709.



BOOK REVIEWS



O'NEILL'S MUSIC OF IRELAND. Sold by Michael Collins, 1375 Crosby Avenue, Bronx, N.Y. 10461. \$11.00 postpaid.

In case you are not familiar with this classic I would take this opportunity to tell you about this collection of Irish Music, considered by experts of Irish culture to be the finest collection of Irish music ever assembled in one collection. First brought out in 1903 as a result of the efforts of Capt. James O'Neill, and members of the Chicago Music Club.

O'Neill gathered music from old books and manuscripts and the many traditional musicians that attended the Chicago Music Club in the last decade of the 19th century. The result of these efforts was the publication of the largest collection of Irish music to date - 1850 tunes. The selection has also stood the test of time, as over 90% of Irish music played today by traditional Irish musicians is to be found in its pages. Irish musicians in discussing this rare collection usually refer to it simply as "the book." To a person earnestly studying American or Canadian folk music, possession of this collection is a necessity.

One category of the collection, namely, O'Carolan's Compositions and one Miscellaneous tune, is worthy of special mention. Turlough O'Carolan (1670-1738) was a gifted, blind harpist and composer who composed many tunes in honor of prominent people of his day. He used the word "planxty" in many of his titles, e.g. "Planxty Sir Festus Burke." The origin of the word "planxty" is not

certain, but it is safe to say that it is a sportive Irish tune embodying most of the Irish tempos with the notable exception of the Reel.

Today, several talented Irish dancing teachers have taken planxtys, composed dances for them, and have had the dances "commissioned", or recognized as Set Dances by the Irish Dancing Commission. The planxtys being danced today are Planxty Browne, Planxty Toby Peyton, Planxty Drury, and probably the most famous of them all Planxty Davis.

Legend has it that when the famous musician, Geminiani, came to Ireland, he visited O'Carolan, and while with him, played the fifth concerto of Vivaldi. O'Carolan, it is said, upon hearing the concerto, picked up his harp and played the complete piece. This, of course, produced some surpris, but Geminiani's astonishment increased when the harpist assured him that he could write a concerto in the same taste, which he instantly played. The result was "Carolan's Concerto." There may be a bit of exaggeration in the above legend, but there is no doubt that the concerto is the finest piece in the O'Carolan section.

There are mistakes in the book - due, I'm sure to proof reading, and some tunes are reprinted in garbled versions, under different names. It is a unique collection and it strikes me that O'Neill had but one objective, and that was to present every tune, good or bad, that had ever been played by an Irish fiddler. He wrote other worthwhile books on the music of Ireland, notably "Waifs and Strays of Gaelic Melody."

The music is printed on 50-pound fine white stock, size $8\frac{1}{2} \times 11$. There are 350 pages of actual music plus 16 pages of index. The book is so constructed to be used over and over again. The cover (front and back) has a piece of transparent plastic to protect it. The binding is of plastic comb to insure that the book will lie completely flat regardless of the page opened and without

putting stress on the pages.

The total of 1850 tunes include: 6a5 Airs, 75 Carolans, 60 Slip Jigs, 415 Jigs, 310 Reels, 225 Hornpipes, also 20 Long Dances and 50 Marches.

A most worthwhile book and highly recommended.

QUICK TUNES AND GOOD TIMES, by Newton F. Tolman. Illustrations and musical examples. William L. Bauhan, publisher, Dublin, N.H. 03444. \$5.50.

This is a delightful and most entertaining book, written by a man who is a master of the square dance flute; none excels him in his art and few can equal his ability to play jigs, reels or hornpipes for contra dances. It is not a history of square dance music, though I am afraid that many neophyte devotees of the dance will think that it is and will quote extensively from it.

Newt Tolman is not a musical historian, nor does he claim to be. It is a collection of anecdotes relating to square dancing that he experienced and lived with while learning how to play the tunes in an authentic manner. Most of them are familiar to me because Newt and I grew up in the same town - Nelson, N.H.

I find myself in agreement with much of what he says about square dance music. Especially about such old chestnuts as "Arkansas Traveler," "Turkey in the Straw," "Irish Washerwoman" and "Sailor's Hornpipe," as well as the much belabored quadrille tunes, "Darling Nellie Gray" and "Hinky Dinky Parlez Vous." What he forgets is that the dancers of the 1930s liked them and liked to dance to them, whether he or I liked them or not.

He says that the best square dance music was that written between 1750 and 1850. He might well have extended the period another fifty years. Nowhere does he mention

the music for quadrilles - that which was written especially for quadrilles, not the lamented "Nellie Gray" or "Hinky Dinky."

Even as late as the early 1930s, when square dances started to flourish again in Munsonville and Nelson, the orchestras played such splendid quadrille sets as "The Black Cat," "The Circus," "Prince of Good Fellows" "Queen Bee," "Winter Roses," and "Sweetest Bud."

He uses the term "square dance music" throughout the book when a better term would be "contra dance music." They are two different forms of the dance and tunes for one are not too adaptable to the other.

And I would like to hear the Macedonian melodies that he heard played that were "almost note for note identical to Irish jigs." Most jig tunes are written in 6/8 rhythm, and this is not a common rhythm for Greek or Macedonian dances.

And I would like to know where he got the information that a "planxty" was an ancient form of the dance. He will also raise the hackles of all Scottish dancers by his saying that a "strathspey" (a Scottish-type of tune and dance) seemed to have "descended from Hungarian tzigane music." Such wild statements should be substantiated.

I disagree violently with his calling "Lady Walpole's Reel," a "Ladies' Walpole Reel." In no collection of contra dances that I have ever seen is the dance called "Ladies' Walpole Reel," but always in the singular. "Lady Walpole's Reel."

But this is git-picking. "Quick Tunes and Good Times" is a delightful book to read. It would make a nice gift to any young musician who is interested in this type of music that is extremely difficult to play well.

RECORD

REVIEW



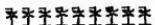
THE RIENDEAU FAMILY, County LP # 725. "Old Time Fiddling From New Hampshire". \$3.50. Order from: County Sales, 309 E. 37th Street. New York, N.Y. 10016.

The Riendeau Family, from Berlin, N.H. playing some excellent French-Canadian tunes. Father, mother, sons and daughter of this talented family play such classic French-Canadian tunes as "Growling Old Man & Woman," "Ste. Anne's Reel," and "Grandfather's Reel," as well as "Bolduc's Reel."

It is time some of our great French-Canadian musicians of Northern New England were recognized and I compliment County Records for doing so with this splendid recording. It is played in such an authentic manner that I almost wept with joy upon listening to it. Once again it was easy to imagine that I was at a kitchen junket with Marcel, Milt, Quig or Russ playing the tunes from the safety of the kitchen sink.

This is a listening record. Trained and semi-trained musicians will be driven up the wall when they hear the seven or eight-and-a-half measure phrases of some of the tunes, and the twelve measure waltz will send them into shock. Yet I've heard many Polish obereks played with ten measure phrases. So other nationalities do it.

My favorite tunes? "Louie's First Tune" and "White Mountain Reel." A fine record and highly recommended.



THANKS TO: Penny Schrader, Cookbook.

Moritz Farbstein, book of old-time cotillion figures.

Myrtle Hoppe: Festival programs.

Ted Mauntz: 2 books about American Indians, and book about "Stone Milling."

"Pop" Smith, 12 back issues of Northern Jukebox.

Bob & Ingrid Paul, tape of "The Weavers" and hand-written manuscript book of old-time dance music.

Art Schrader: Copies of the "Lowell Offering"

Tony Seliskey: Johnny Menko LP "Polka Jubilee"

Ed Wilfert: Original dance music.

DIED: Sept. 9, 1972, Thad Byrne.

BORN: October 17, 1972, a son, Kristian Eric to Mr. & Mrs. Richard Munch.

The Archive of Folk Song in the Library of Congress has recently issued a double LP recording entitled "Music of Morocco" (L63-L64), edited by the noted writer and composer Paul Bowles. \$7.95 from the Recording Laboratory, Music Division, Library of Congress, Washington, D.C. 20540.

News from the Country Dance Society, Boston Branch: "If you enjoy dancing and live music you are most welcome to come to our weekly English Country Dances, Morris Dances and Sword Dances, Wednesday evenings at the YWCA, Central Square, Cambridge, Mass. 7:45 to 10:30. Also to our weekly New England Style Square Dances in Stebbins Hall, 3 Joy St. Boston, Mass. Thursday evenings, 8 p.m. to 10:30 p.m. Beginners are most cordially welcome at all CDS dances!"

The University Settlement Folk Dancers of Toronto will sponsor a Balkan Workshop, Feb. 10-11, with Mlle. Camille Brochu of Montreal as leader.

THE BEAR WENT OVER THE MOUNTAIN: Tall Tales of American Animals. Downs, Robert B. Editor. New York: The Macmillan Co. 1964. xviii # 358 pp. Introduction; Biographical Notes. Republished by Singing Tree Press, a division of Gale Research Co. Detroit, 1971. L.C. Card No. 73-148835. \$9.00

This is the greatest collection of lies gathered into one book that it has ever been my privilege to read. Buy it; it's great!

So they're tall tales, you say, not lies. Really! What is the difference? You're probably correct if you say that a tall tale is a humorous story that you're not supposed to believe, the best of them being believable almost up to the punch line.

This book has some of the best. It is arranged in seven sections: Yankee Yarns, Southern Sagas, Brer Rabbit and His Friends, Ozark Ozone, Texas Tall Talk, The Wondrous West and From East to West. Somewhere in here you will find a story that is bound to be your favorite animal story for years to come.

If you like well-written humor, then you will like this book. Buy it - your family will like it too.

HAUNTED HOUSES. Flammarion, Camille. London: T. Fisher Unwin Ltd. 1924. 328 pp. Republished by Tower Books, a division of Gale Research Co. Detroit, 1971. L.C. Card No. 76-159957. \$15.00

Flammarion writes well, and his name is respected as an investigator of Psychic phenomena. Whether you believe in haunted houses or not, you will find this book of interest. It contains much valuable matter in a logical worthwhile manner.

BORN: January 8, 1973, to Mr. & Mrs. Tom Sargent, a son Dana Arnold.

FOR SALE

Swing Below - \$1.50

by Ed Moody - A Book in The Contra Dance

Musical Mixer Fun - \$1.00

by Ray Olson

Dancing Back The Clock - \$1.50

directions for 24 Old-Time English Round Dances

The Ralph Page Book Of Contra Dances - \$1.50

by Ralph Page - 22 dances plus music

Let's Create Old-Time Dancing - \$2.50

by Ralph Sweet - A MUST book for serious callers

A Collection of German & Austrian Dances - \$1.50

as taught by Paul & Gretel Dunsing

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favorite recipes of Monadnock Region of N.H.

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favorite recipes at N.H. Folk Dance Camps

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FOLK DANCE HOUSE is now holding classes three nights a week at the

"V" HALL of the

Diocese Armenian Church
630 Second Avenue
Between 34th and 35th Street
N.Y.C.

DO NOT use the Cathedral entrance. There is a separate door in the stone wall, in the middle of the Avenue.
THAT IS THE DOOR TO USE.

COME JOIN US FOR THE SAME KIND OF QUALITY FOLK DANCING FOR WHICH FOLK DANCE HOUSE IS FAMOUS. Mary Ann and Michael Herman will do most of the teaching.

Tuesdays 6-8 p.m. Early class for Intermediate folk dancing with thorough instruction for those with some experience.

8:30 - 11 p.m. Fast Intermediate session, rapid teaching and review.

Wednesdays - 6-8 p.m. for real beginners. A fun way to get started in folk dancing. Basic dances taught painlessly - you'll be dancing in no time at all.

8:30 - 11 p.m. Late class. Advanced and practice sessions for those with much experience. Emphasis on style.

Fridays 8:30 - 11 p.m. Light folk dance fun. Easy, intermediate, advanced. A real folk dance "come-all-ye"!

Plan now to attend

NEW ENGLAND FOLK FESTIVAL

April 6, 7 & 8

Brockton, Mass. High School Gym

Dance Demonstrations By Ethnic Groups

Traditional Food - Crafts - Exhibits - Live Music and
audience participation in general folk and square dance

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Renew your subscription to NORTHERN JUNKET NOW!!!

Beginning March 1, 1973, the subscription price for the
Junket will be \$3.50 per 12 issues. Until March 1, 1973
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We are sorry that this has to be. But- postage, paper,
ink, all have increased in cost nearly 50% over what it
cost for them only a year ago. To say nothing of the
cost of stencils and mailing envelopes. Actually - it
is an increase of only .25¢ a year.

So - - - renew your subscription NOW and save a little
money; or, if already a subscriber extend your subscrip-
tion for the old price of \$3.00 per 12 issues. After
March 1, 1973, the cost will be \$3.50 for all United
States & Canadian subscriptions. Foreign countries at
\$4.00 per 12 issues.

WANTED

Copies of old recipe books, the privately printed ones, gathered together by Ladies' Aid Groups, Rebeckahs, or Churches & Granges. AND old dance & festival programs Convention Programs. Don't throw them away. Send them to me. I collect them as a part of a research project. ALSO - any old-time dance music for violin or full orchestrations. Dance music only, please. Send to:

The Canadian Folk Dance Record Service now carries full lines of "DANCE ISRAEL" LP: also Bert Everett's book - TRADITIONAL CANADIAN DANCES. Write for their listings:

185 Spadina Ave. Toronto 2B, Ontario, Canada

Conny Taylor, 62 Fottler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD SERVICE. For more complete information, call him at V0 2 - 7144

13th ANNUAL SPRING WEEKEND OF FOLK & SQUARE DANCING at The Inn at East Hill Farm, Troy, N.H. May 4-5-6, 1973.

Staff will include: Conny Taylor, International Dances; Christianne LeNendre, French Dances; Ralph Page, contra & squares; and we hope David Henry, International Dances.

Cost for weekend: \$39.50 including tax.

\$5.00 reservation needed to hold your place. Send to:

Ralph Page, 117 Washington St. Keene, N.Y. 03431

CONTRA DANCE

YUCCA JIG

An original contra by Don Armstrong

Music:- Any 6/8 jig tune that you like.

Couples 1 - 3 - 5 etc active and crossed over

Left hand star with the couple below

Right hand star back to place

Down the center with partner - separate

Up the outside to place

Active couples do si do partner in the center, then

Swing the one below

Half promenade across the set

Half right and left through to place

After 45 years of devoted service to the Country Dance and Song Society of America, May Gadd has requested and been granted retirement as National Director, effective January 1, 1973, at which time Genevieve (Mrs. John) A. Shimer will assume the directorship. Mrs. Shimer has taken a leading role in the Society for many years as officer, teacher, and member of the National Council.

English Country Dancing at the Old South Church Congregational, South Weymouth, Mass., Mondays, 8 p.m. to 10 p.m. January 15 & 29; February 12 & 26; March 12 & 16. George Fogg, leader. Ellen Mandigo, music. In case of stormy weather call Weymouth 335-0818 or George Fogg, Boston, 426-1048.

SQUARE DANCE

CHAIN THE LADIES THRU THE SIDES

As called by Dick Best

Suggested music: "Reel Salle St. Andre" MH 1510

Any intro: break, ending that you prefer.

Head, two ladies chain to the center

Turn 3/4 and chain through the sides

(Their partners have moved to the left behind the side couples to receive the opposite lady as she comes through that side couple)

Ladies chain through the sides

Turn 3/4 and chain to the head

(men again move to their left one place)

Head two ladies chain to the center

Turn 3/4 and chain through the sides

Same two ladies chain to the center

Turn 3/4 and chain back home

(All are now in original position).

Break - then side two ladies do the figure

Ending.

The program of traditional American and European folk dances sponsored by the New England Folk Festival Ass'n has been a pronounced success. Next two dates are: Jan. 28, 1973, with Tony Parkes, squares & contras and Marianne Taylor, folk dances; March 4, 1973, with Charlie Baldwin, squares and Harry Brauser, folk dances. All events at the Girl Scout House, Walden St. Concord, Mass. 3 to 6 p.m. Everyone welcome to the parties that have been named "NEFFA ON SUNDAY." Bring a friend.

FOLK DANCE

TROPOANKA

Bulgarian

Formation: One big circle; no partners MH 1020



Should be played
at a brisk tempo
All hands are jo
ined in the cir
cle, thru out.

First Figure: Meas. 1-2: Starting with right foot, all run forward with short running steps to the right. Cross left foot over right foot and stamp twice in place. Pause (1 count)
Meas. 3-4: Repeat action to the left, beginning with left foot. Cross right foot over left foot and stamp twice. Pause.
Meas. 1-4(repeated) Repeat all of above action.

Figure Two. Meas. 5: all face center of circle. Step on right foot to the right side (Ct. 1) Hop on right foot, at same time swinging left in front of the right (ct. "and"). Step on left foot to left side. Hop on left foot, swinging right foot in front of left.

Meas. 6: Step on right foot to right side. Cross left foot over right, stamp twice with left.

Meas. 7-8: Same as Meas. 5-6 in reverse. All start with left foot.

Figure Three;(Meas. 5-8 repeated)

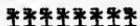
Meas. 5: All step forward toward center of circle with right foot. Hop on right foot. Step forward on the left foot. Hop on left foot. Dancers move toward center of circle with loud shout "Hey"! Gradually bringing hands up.

Meas. 6: Step forward on right foot. Stamp twice on l. foot (do not cross left in front) Pause.

Meas. 7-8: Repeat Meas. 5-6 dancing backward to original places, starting with left foot and gradually lowering hands.

Meas. 9-16: As in Measures 1-8.

This was one of the first "no partner, one big circle" type of dance to become popular in general folk dance circles. Perhaps it will regain its popularity.



February 24, 1973, is the date of a Balkan Dance Workshop led by Olga Sandolovich of Toronto, sponsored by the Roberson Folk Dancers of Binghamton, N.Y. at the American Civic Association, 131 Front St. Binghamton, 2 - 5 p.m. Party at night 8 - 12 M.

Joan Tibbitts has started an adult beginners class in Scottish Country Dancing, Wednesday evenings, Jan. 17 thru March 24th; 7 - 9:30 p.m. in the Harlow Street School Auditorium, Bangor, Maine.

We welcome back into publication "Recreation in Northern New England" as of December, 1972. This is a newsletter published by the state recreation consultants in Maine, New Hampshire and Vermont. If you want to be on their mailing list write: Box 856, Concord, N.H. 03301.

FOLK SONG

IN YONDER LOVELY VALLEY

Penn. Dutch

The musical notation consists of four staves of common time (indicated by a 'C') and a key signature of B-flat major (indicated by a 'B' with a flat symbol). The notation includes various note heads (solid black, open, and with stems), slurs, and grace notes. The fourth staff concludes with a large 'X' indicating the end of the piece.

In yonder lovely valley,
 The wild mill-waters roar.
 My love, who dwelt there, vanished,
 I'll see her never more,
 I'll see her never more.



She gave me a faithful promise,
 Gave me a gold ring, too;
 But soon her vow was broken;
 Then broke my ring in two.



I fain would be a minstrel,
 And wander far away;
 And sing in town and hamlet
 My brokenhearted lay.

Were I a knight, I'd hasten
 To join the bloody fight;
 And by the campfire couching,
 Seek rest in gloomy night.



That platt'ring mill wheel's echoes
 Strike woe into my breast;
 I wish that I were dying,
 Then all would be at rest.

Boston Branch, Royal Scottish Country Dance Society are to sponsor a Highland Ball, May 5th 1973 in the Dorothy Quincy Suite with Angus MacKinnon and his Band furnishing grand music for the occasion.

The Country Dance and Song Society of America sponsored an evening of English-Irish Dancing the evening of January 27, 1973.

Common sense is seeing things as they are and doing things as they should be done.

Next to being shot at and missed, nothing is quite so satisfying as an income tax refund.

Everyone is able to give pleasure to others in some way. Some do it simply by entering a room.....others simply by leaving it.

I once could dance the whole night long;
 My body was quite elastic.
 Now my tripping is not so light,
 But my steps are more fantastic.

Every time history repeats itself the price goes up.

Before offering a seat to a girl, be sure she is!

2 FANGLED TANGOS

TANGO POQUITO

Telemark 1842B "A New Fangled Tango".

Couples in a circle in open ballroom position facing line of directions. Directions are for man - woman uses opposite footwork.

Part 1: Step fwd left, r,l, step to side with right, close left to right.

Part 2: In open ballroom position, facing center of circle: step fwd on l; step fwd on r; cross left foot over right (slight leap or lift) step back on right in like fashion 2 more times (3 in all).

Part 3: In open ballroom pos. facing center of circle, step fwd left, right. Do 2 "Yemenite" steps thus: Step side left, close right, cross left in front of right. Step side right, close left to right, cross right in front of left. Man lifts left hand and spins lady under and on to next man on his left (her right).

DANCING IN THE STREETS

Folkcraft 1459x45

Couples in a circle. 4 meas. intro. during which dancers walk slowly forward.

Joining free hands, couples dance 4 2-steps forward, starting with M's left, woman's right.

Take 4 walking steps forward. On third & fourth steps, woman turns right, once around under man's uplifted arm. Finish facing partner.

Both take one pas de bas step to m's l, w's r.

Walk back (away from partner) 3 steps. Clap own hnds. once. Walk fwd 3 steps, clap prtnr's hands once. Men move one place to their left. Swing that lady.



SQUARE FOLKSY AND NICE

by NEWTON F. TOLMAN

Back here in the underbrush, we don't claim to be in the Tanglewood league with their learned music talk, from Bach to Bartok. But when it comes to our own "folk music" (square dance tunes), we take a back seat to nobody. We wouldn't be seen dead dancing "Money Musk" to any other music than the original music of that name. Mention any of a thousand good ancient classics like "Go to the Devil and Shake Yourself" or "The Tappit Hen" and we can tell you instantly they are played in the keys of G and A respectively.

Let me tell you about something that happened a few years ago. I had just slogged home through late April mud, from two days at the greatest and most unpublicized of all New England cultural events - the NEFF, annual New England Folk Festival.

Held that year in Manchester, N.H. it was having its 20th anniversary. I never went before, because I hadn't practiced my flute playing enough beforehand for such a conspicuous appearance, and because the music was still dominated by "old fiddlers." This year, happily, the last of the old G-fiddlers, i.e. those who didn't read music and insisted on playing things like "Red River Valley" and "Hinky Dinky Parlez Vous", were all dead.

Gone to their reward! And after 40 years of playing for square dances with these gentlemen, I hope they are all droning away in heaven on their harps, in

the key of G.

Some of us like to think that in our little old Nelson Town Hall, back in the '30s, we played a large part in starting what became a national revival of the square dance. We put out a book on the subject, which is still a standard text. Our local prompter ("caller" if you like) was the first to go on to national and finally international recognition. And for many years we played authentic music not heard anywhere else.

But when it got to the point where every village and town in the land had a square dance every week, and the music stores all pushed books and horrible recordings for the gullible, and New York shows and TV featured what they called square-dance numbers, we gave up. Nelson could no longer support weekly dances.



For the last 20 years or so however, we have continued to put on dances now and then at times like Christmas or Old Home Day, just to keep our hand in.

At one such dance we were visited by a youngish group of musicians from the Boston area and points south. They had come to fill out our meager orchestra, and when I saw they had two flute players I said I guess I might as well take it easy. Oh, no, they said, we came up here to learn some of the old numbers from YOU.

I couldn't believe my ears. I had spent half a lifetime sitting in with square dance bands whose repertoire of authentic melodies depended on a few such belabored classics as "Turkey in the Straw" and "The Irish Washerwoman," not to mention all the more modern abortions the "singing callers" insisted on using.

So, though sadly out of practice I wheezed away at

some ragged second parts and obligatos remembered from childhood days, to such wonderful melodies as "Ross's Reel No. 4" "Atlantic Hornpipe," "Durang's," "Smash the Window," "Maggie Brown's Favorite," "Rosebud Reel," and several others.



Well, next thing I knew, came a letter from the Folk Festival music director - young fellow named Jack O'Connor - who had sat in with us at the Nelson dance. He wanted to sign me up to play for their annual wingding in Manchester. As I had been beefing for so many years that nobody, in all this latter-day enthusiasm for square dancing, ever played any decent music, it was now a case of put-up-or-shut-up.

I got my teeth cleaned and polished up my old silver flute, and started practicing away at my arpeggios, trying to make up for lost time. Then I got a swatch of music they had mailed to me - imagine, mailed! It had been a long day since I'd played for a square dance with anybody who could read music, beyond spelling it out one note at a time, if that. And best of all, some of our old favorites were included in the scores O'Connor had selected.

On Friday night I checked in at the Armory in our "Queen City." Compared to the Nelson Town Hall, it was like playing in Madison Square Garden. Most of the 300 or so people present were of the various performing dance groups, hardly any audience.

But the music went pretty well, and it was fun. My friend Jack O'Connor, who had fiddled in Nelson, turned out to be more at home on the accordion, excellent on banjo, and capable on the bass fiddle when occasion warranted. He directed with precision and imagination.

Saturday afternoon I arrived to find the parking lot jammed. A sign on the wall said the building was designed for a capacity of 3,000, and though people came and went, it looked as though there were at least that many present. We played almost continuously from 2 p.m. until midnight.

Exhibition numbers from all the ethnic groups - Greek, Polish, Irish, Scotch, and many others, each in splendid national costume - alternated with dancing for the general public. An Irish girls' group (all about fourteen, I would guess) were so good that every time I looked at their flying feet, 20 little girls all in perfect unison, I actually couldn't help crying. It brings tears even now just thinking about them, the way a great piece of music can make you cry.



There were, of course, plenty of folksy people, and why not? One woman impresario undertook to direct the whole assembly, or as many as could get on the floor, in some kind of quaint bit with three concentric circles around the great hall. She stood in the center, a stalwart figure in what looked to me like a mother-hubbard, and long bright red woolen stockings. She would wave her hands and take a few mincing steps forward, then back, toeing out like a duck, and yell to the circles to imitate her.

At least they didn't have any of these "western" square dance characters, with their nylon cowboy shirts, leather neckties, and music straight from the Hollywood Hillbillies.

Downstairs the craft people displayed their crafts,

and each ethnic group offered a tanle loaded with their finest national cooking. I had an Armenian dinner the first night and a Lebanese one the second - both of them were out of this world!

Amateur musicians were allowed to sit in with the band, but this wasn't painful, because only the regulars had microphones. So the visitors could whang away to their hearts' content, and not do any damage in the big hall. For my part, after blowing my head off for some 40 years and seldom being heard, it was luxurious to have my own mike. I could just kove up to it and blast off above all the other dozen or so in the band, whenever I felt inclined.

It was a bit of a shock, though, at first, to look around and suddenly realize that here was an "old-time square dance" outfit, and I was about ten years older than any of the others! But when I found how these younger people could sight-read, at a fast tempo, some score they'd never seen before - handed them by a visiting prompter - it was like being given a new lease on life. These people were dedicated, capable musicians, and played the old numbers as they were written, long ago. I never worked so hard, but it was worth the effort.

Square dance music, like jazz, is not played by note alone however. My old teachers, now long dead, taught the feeling for this music, which makes it good to listen to, as well as dance to, instead of a droning bore. These young people are now working to restore this quality, which I never thought I would live to hear again.

So I'm all for the New England Folk Festival. They even gave me a ten-dollar bonus at the end!



IT'S FUN

TO HUNT



"Memoirs" from the History of Prescott,
Mass., courtesy of "Windy" Sayers, Amherst, Mass.

For a number of years in the eighties and the early part of the nineties, dances were held in what was Aldrich Hall (later called Grange Hall) in Atkinson Hollow, Prescott, every two weeks during the winter months.

How well remembered are the good times the old and the young had together, when Gene Lincoln played on his violin and Rose Wheeler played the organ. And how well you might remember too the way Lou Giffin would sit and play those old contra dances on his violin with his eyes closed. You would think by looking at him that he was asleep - perhaps he was asleep. He played them so much one would not be surprised if he could play them in his sleep.

Then again we danced to the music of Whitney Haskins' violin, with his sister-in-law, Carrie Wheeler, playing the organ and Wes Aldrich as prompter. Sometimes in Mr. Aldrich's absence Waldo Peirce would call the dances.

What big gatherings we would have! Some would come from Orange, some from Athol, Dana, Greenwich, Enfield, New Salem, Pelham and Shutesbury. The old hall would be crowded. How we would all dance those old contra dances - Money Musk, Lady Walpole's Reel, Fisher's Hornpipe, Hull's Victory, square dances, The Tempest, waltz, five step schottische, polka and Portland Fancy.

This is the way we used to dance the Portland Fancy: 'Join hands and swing eight, head couple (Gentleman opposite lady) down the middle, foot couple up the outside (at the same time), back to places; head couple down the outside and the foot couple up the middle, back to places; ladies chain at the head, right and left at the foot, right and left at the head and ladies chain at the foot, all forward, forward and cross by opposite couple and face the next four and repeat'.

All of these dances bring back many happy memories to all. One recalls one winter, when Dr. Walter Clark played first violin, Fred Potter second violin and Dexter Wheelock, clarinet, and also Carrie Wheeler played the organ. There was what was called a music stand where the musicians sat when they played and a shelf where they had their music. This particular night we were dancing "The Tempest," which was always the last dance of the evening. The dancers all lined up on each side of the hall, the two head couples would promenade down the center, then back, ladies' change, right and left, then down the center again and so on down through the line. When every other couple was going down the center the dance became quite exciting. The writer was dancing with Charlie Hunter, both of us in our teens and full of life. We were at the head and went down the center. When we came back we were going at such speed that, the floor being very slippery, we were unable to stop until we hit the music stand. The music flew in all directions. We glanced at the musicians, expecting to see them all scowling at us in anger, but instead, to our surprise, they were laughing and there was a merry twinkle in Dr. Clark's eyes. Those were grand old days, which will never be forgotten.



Gentlemen were admitted to these dances for 25 cents, ladies free. Sometimes there would be an oyster supper, at a charge of 25 cents. Those who came from a distance with teams, were charged 25 cents for putting them up. These dances would begin around eight o'clock and last until two or three in the morning, and sometimes later. How well we remember walking home with neighbors and friends and going up the road a good many times after it was daylight, (this in the spring or early fall). For many days we would live over again the good time we had at these dances and look forward to the next dance scheduled in two weeks.

From Bea Woodworth Lever:- Heard in a sermon on the need for enthusiasm in whatever you are doing, a quote from Lord Chesterton: 'They danced the minuet as though they were hired to do it and at that were doubtful of getting paid.'"

Any man who guesses a woman's age correctly is dumb. If you think time heals everything, try sitting it out in a doctor's office.

Middle age is when most people our age are a lot older than we are.

Flattery is the art of telling another person exactly what he thinks of himself.

People certainly are peculiar - they want the front of the bus, the back of the church, and the middle of the road.

Anybody can grab a tiger by the tail. You only survive by knowing what to do next.

There are two kinds of pedestrians - the quick and the dead.

Leisure time is that time you spend doing a lot of jobs you don't get paid for.



DAILY

YESTERDAY

The following items are from the pages of The Cheshire Republican, a weekly newspaper published in Keene, N.H. for some eighty years during the 1800s and 1900s, until 1912. We find these old-time dance items of interest.

4/20/59 A dancing master was taken up in Natchez lately for robbing a new bearder. He said he commenced by cheating a printer, and after that everything rascally came easy to him.

The Salem Advertiser says the patriotism of the Whigs "could dance a jig on the point of a cambric needle, and swing six without falling off."

1/12/67: There will be an assembly at Ira Gustine's Hotel in Swanzey Factory, on Thursday evening, January 17th. Tickets for dancing 75@. Supper \$1 per couple.

1/16/69 The John Sedgwick Encampment of the G.A.R. give a grand ball at Cheshire Hall this (Friday) evening. Music by the Keene Quadrille Band. Tickets to hall \$1.50. Dancing to commence at 8 o'clock. Supper at the Cheshire House. All who go will doubtless enjoy a good time.

2/13/69: The "Old Liners" of Swanzey held their annual festival on Friday last. They departed from their usual custom this year so far as to form a grand sleigh ride and at bringing their sons and daughters up to the American House in Keene, where they had a nice supper and dance, joined by some of their friends here. The "old

Line", is one of the peculiar institutions that nobody wishes to abolish, founded on the old-fashioned custom of sociality between families and neighborhoods, and the rendering of assistance to one another in cases of sickness.

2/27/Swanzey:- There will be a masquerade Ball at the Town Hall, Wednesday evening, March 3rd with a general invitation extended. Tickets for dancing \$1.50. Hall \$2 Supper \$1 per couple.

Marlboro:- There will be a "March Meeting Ball," at Thatcher's Hall on Tuesday evening, March 9, to which the public are invited. Tickets to hall \$2, to supper \$1 per couple.

Advertisement: Dancing! The Dancing School at Westmoreland, will close on Tuesday Eve. March 2, 1869. All are invited. Music, Cheshire County Band, 4 pieces. W.W. Ball, Teacher. Hours of dancing from 7 till 3 o'clock. Tickets to hall \$1.00.

2/8/70:- A Grand Fire Department Ball will be given on the 22d of February, under the auspices of the Neptune and Niagara Engine and the Hook and Ladder Companies. It will be at Cheshire Hall. Music, Gates' full band, Fitchburg. The public are invited.

West Swanzey:- The ladies of the Universalist Society give their annual Entertainment next Thursday evening in Stratton's Mill. There are to be Dramatic Plays, Singing and Tableaux and afterward Dancing.

Walpole:- The young people at Mr. Benjamin E. Webster's were agreeably surprised last Tuesday eve. by some forty couples from the village and Hill. The "Hotel" was soon in order, and after some little delay dancing commenced, which held out until the small hours of morn. A bountiful supper was provided by Mrs. Webster, who it seems, knows well how to play the part of Hostess. The party passed of most pleasantly.

2/26/70:- The Massasoit Shooting Club invited their friends and acquaintances to a social gathering at the American House on Thursday evening. The party met early in the evening, numbering forty-two couples, and a more select and congenial company have rarely met in Keene. All seemed to enjoy themselves. The entertainments of the evening were social games, chitchat, promenades, shooting and dancing, and not the least was the excellent supper served up by "mine host," Mr F.A. Gilson. The hall was tastefully decorated and good music furnished by the Keene Quadrille Band.

The festival and dance held in Surry on the evening of the 16th inst. proved very pleasant and satisfactory to all who attended. Pecuniarily the affair was a success, the net proceeds being \$164.

3/18/71 A social party and dance tendered to J.R. Colby the popular leader of "Colby's Band" by the Keene Fire Department, will come off at the Town Hall in Keene, on Friday evening of next week. The public are invited. A good time is certain, and a large attendance is expected.

4/1/71 Winchester:- The last dance of the season under the auspices of Mr. W.W. Ball, with his excellent band, is to be held at the new Town Hall, next Wednesday evening.

2/10/72 Local Affairs:- Grand Army Ball, John Sedgwick Encampment, Post No. 4, G.A.R. will give their fourth annual ball at Cheshire Hall on the evening of Washington's birthday, Feb. 22. The Post has recently been re-organized, and the members will undoubtedly provide a first-class entertainment on this occasion. The Keene Quadrille Band will furnish music.

12/14/72 Local Affairs:- The second annual Masquerade will take place in Cheshire Hall on the evening of Friday, next week, Dec. 20. Subscribers can now obtain their tickets. The public will be admitted to the gallery at 50 cents.

1/4/73 Local Affairs:- The next assembly at Cheshire Hall, will be postponed until Friday evening, January 10th on account of the illness of Mrs. Sherman.

1/11/73 Marlow:- The ladies of the Universalist Society hold their Festival next Wednesday evening, Jan. 15, at F.W. Baker's Hall. Useful and Fancy Articles and Refreshments will be sold, and the Festival will conclude with dancing.

3/29/73 Local Affairs:- Beaver Brook Lodge celebrated its 22d anniversary by a supper and dance at Colony's Hall, on the evening of the 19th, about one hundred couples present enjoyed an excellent entertainment. The supper was furnished by O.A. Pike and the music by the Peterboro Quadrille Band.

11/22/73 Chesterfield Factory:- A Grand Ball is to come off at Factory Village, Thanksgiving evening, Nov. 27. Music by W.W. Ball's Band, 5 pieces.

12/6/73 Hinsdale:- A very civil dance came off the night before Thanksgiving in American Hall. Thirty-two couples took supper at Thayers and everything passed off in good order.

12/27/73 Marlow:- The ladies connected with the Universalist Society in Marlow, will hold their annual festival at F.W. Baker Hall on Thursday evening, January 4th Fancy and useful articles and refreshments will be offered for sale. After the festival there will be a dance.

3/14/74 Winchester:- The last evening of the dancing assemblies at Winchester, will be on Thursday evening, March 19th.

3/16/78 Local Affairs:- The Universal Festival held at City Hall last evening (Thursday) seemed to be enjoyed by all present.....about ten o'clock the tables were cleared away and a social dance followed.

REMEMBER?

When you left the front door unlocked?
When you took it for granted that women, the elderly and the clergy were to be respected?
When a girl was a girl and a boy was a boy?
When a nickel was worth five cents and could buy you a magazine, a good cigar, a 12-ounce Pepsi, or a big ice cream cone with chocolate sprinkles, or a beer?

When two nickels got you into the movies on Saturday afternoon and you saw two pictures plus a serial?
When the poor were too proud to take charity?
When you weren't afraid to go out at night?

When young men TRIED to join the army or the navy?
When songs had a tune?
When criminals went to jail?
When clerks and repairmen tried to please you, or else?
When a Sunday drive was a pleasure, not an ordeal?

When you could always find someone willing and able whenever you wanted something done?
When riots were unthinkable?
When clergy talked about religion?
When a man who went wrong was blamed, not his mother's nursing habits or his father's income?

When everyone knew the difference between right and wrong? Even Harvard professors?
When you weren't made to feel guilty for enjoying dialect comedy?
When you considered yourself lucky to have a good job?

When sick meant you weren't feeling well?
When a complaint could accomplish something?
When people still had the capacity for indignation?
When America was the land of the free, the home of the brave?

Remember? It really wasn't so long ago!



PAINLESS

FOOLIORE

SIGNS OF THE TIMES

- Sign in front of a church: "Help stop truth decay."
- " on a garbage truck: "Used food purveyors."
- " on used car lot: "Cadillac, like new. Was driven by a doctor who used it only to make house calls."
- " in a haberdasher's window: "Summer trousers so cool you have to look down to be sure you have them on."
- " at a gas station: "Fill up here and be tankful."
- " on a lighthouse: "Wanted. Someone for light house keeping."
- " at beach: "Sunshine free for the basking."

NUMBERS ARE FUNNY

Here's a mathematical wierdo you may find amusing. Write down 15,873. Multiply it by any number from 1 through 9. Then multiply that answer by 7. Voila! You get a whole string of numbers just like the one you picked from 1 through 9.

VERSES OR WORDS

In times of stern and stress and strife,
 A man can count upon his wife
 To take his mind off of his woe
 By telling him, "I told you so."

The men of old were brave and bold
 And bared their necks to axes,

The men today do as they're told
And weekly pay their taxes.

I'd like to live so faultlessly
That when my life is through,
Just half the nice things said of me
Will be at least half true.

I've traveled around and frequently found,
As over the country I've fared,
The shortest distance between two points,
Is usually being repaired.

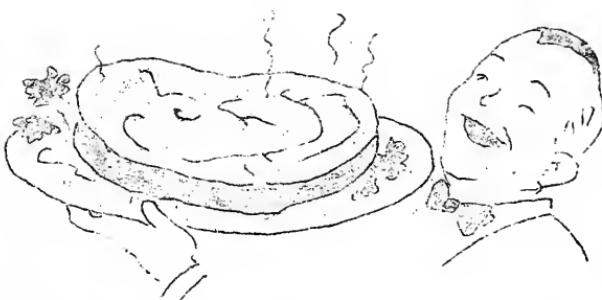
What a cinch it always was
To get the contents out,
Til some bright chap invented
The easy pouring spout.

That money still talks,
I honestly feel,
But it lacks enough cents
To say a great deal.

NEW ENGLAND WEATHER-LORE

When we do not get Indian summer in October or November
we will get it in winter.
A north wind with a new moon will hold until full.
As a rule, a fire is needed in every month with a R.
When the bubbles of coffee collect in the center of the
cup, expect fair weather. If they adhere to the cup
forming a ring, expect rain. If they separate without
assuming any fixed pattern, expect changeable weather.

When fine, take your umbrella.
When raiging, please yourself.
Heavy September rains usher in the drought.
As the days begin to shorten
The heat begins to scorch them.
As the days begin to lengthen
The cold begins to strengthen.



GOOD FOOD

PENNSYLVANIA DUTCH SUGAR COOKIES

1 cup sour cream	2 eggs
2 cups sugar	5 cups flour
1 tsp. vanilla	2 tps. soda
	1 tsp. salt

In mixing bowl combine sour cream, sugar, vanilla and eggs. Beat until fluffy. Sift together flour, soda and salt. Add to sour cream mixture and mix until smooth. Dough should be soft but not sticky. If necessary to add flour, do it by tablespoons. If too firm, the cookies will be tough. Drop them onto a buttered cookie sheet by tablespoons. If they spread too much, flour the sheet. Bake in preheated 400 degree oven 8 to 10 minutes until golden around bottom. Cookies can also be sprinkled with cinnamon-sugar lightly before baking. Makes about 8-dozen, depending on size.

APPLE CAKE

2 cups flour	2 eggs beaten
1 tsp. baking powder	1 cup sour cream
1 tsp. baking soda	1 tsp. vanilla
$\frac{1}{2}$ tsp. salt	2 or 3 apples
1 cup sugar	$\frac{1}{2}$ cup sugar
$\frac{1}{2}$ cup butter ($\frac{1}{4}$ lb)	$\frac{1}{2}$ tsp. cinnamon.

Sift flour, add baking powder, soda and salt. Sift again. Cream butter, add sugar and beat well. Add eggs gradually, sour cream and mix well. Now add the dry ingredients beating until batter is light and smooth. Add vanilla. Pare and core apples; cut into $\frac{1}{4}$ -inch slices. Toss into sugar-cinnamon mixture. Pour more than half the batter in a warm and greased pan. Arrange apple slices evenly over the batter and top with remaining batter. Bake in a 10-inch iron skillet or 9-inch square pan in a 350 degree oven for 30-minutes. Reduce heat to 325 and continue to bake 14-minutes longer. Sprinkle additional sugar and cinnamon on top of cake and serve warm, with or without cream.

To divide a pie into five equal portions, first cut a big letter "Y", then slice each of the two large sections in half.

Cooking with spices is a lot simpler than you think. The trick is not to overdo. Some people have said, "There is no such thing as a little garlic." This rule can apply almost any time you're seasoning. There should be just a hint, a subtle flavor, you don't know quite what. If you can identify the spice used in the seasoning too readily, you've used too much.

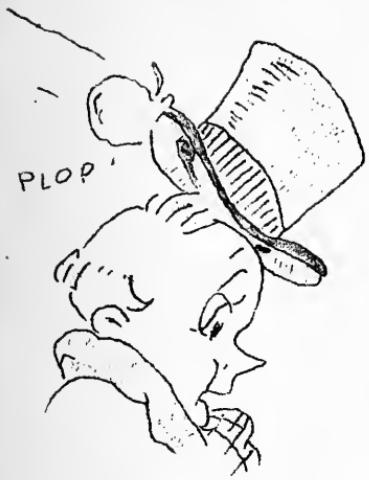
Ripe honeydew melons have a sweet pleasant odor. You can also test for ripeness by pressing gently around the blossom end which should be slightly soft.

When cutting rhybarb for small or large quantities, use a pair of kitchen shears. It's fast and there are no strings on the rhubarb. Saves your fingers, too.

Potatoes to be French fried will be more crisp if allowed to stand in cold water for half an hour before frying.

To sharpen scissors, snip through fine sandpaper several times.

Pillow slips iron easier length-wise.



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Seacoast Region Square Dance Ass'n (N.H.) announces a series of 3 contra dance classes: March 7, 14, 21 to be held in the Grange Hall, Durham, N.H. ALSO on March 31, 1973, they will present a CONTRA DANCE PARTY in Kingston, N.H. Town Hall, with Mal Hayden, calling.

